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## REVIEWS OF RECENT BOOKS

✱ One of the most valuable, as it is certainly one of the most sumptuous, art volumes of the year is "Nineteenth Century Art," by D. S. MacColl, recently published in this country by the Macmillan Company. The volume, which is a magnificent quarto with a profusion of photogravure and half-tone illustrations of the finest quality, is an outgrowth of the Glasgow Art Exhibition of 1901, from which the illustrations are taken. Textually, however, the work is nothing less than a comprehensive survey and careful analysis of the art of the last century, and—what is not always the case—the author has brought to his task a knowledge competent for the undertaking.

In short, the work apparently outgrew the writer's first intention. He has drawn liberally for illustrations from all the schools; and he has attempted to throw the chief figures of the period into perspective, to define their imaginative attitude, to indicate how some of them went with the drift of art special to the century, and others against it. To this end he has judged it best to give the available space to a limited number of artists, rather than to crowd the pages with a scrambling notice of many who have a claim to be remembered.

The introductory chapters on the vision of the century and the imagination of the century are notable for their clear presentation of those changes which took place during the time covered, both as regards the technique of the artists and as regards their selection of subjects and their incorporation of a spirit essentially foreign to the preceding century's art. Then, under successive heads, the author groups the leading figures of the period. David and Ingres he finds near enough akin to consider together as "the Olympians"; and Goya, Blake, Gérault, Delacroix, and Daumier he classes together from the fact that they shared a common imaginative impulse and a common language in design. Crome, Cotman, Turner, Constable, Corot, and Rousseau are, for the author, the new interpreters of nature and the chief developers of nineteenth-century landscape. Half a dozen artists, including Millet and Puvis de Chavannes, are discussed as the exemplars of France's heroic art fused with landscape, together with French sculpture and etching; and twice that number of artists, beginning with Etty and ending with Burne-Jones, stand for the grand, philistine, and decadent art of England. A consideration of Courbet, Manet, Whistler, and Degas constitutes the chapter on realism, and the chapter on impressionism includes a discussion of the theory and practice of Monet.

It will thus be seen that the scope covered by the work is extensive, and it is due to the author to say that his ambition has not led him to overestimate his powers. Every artist enumerated is subjected to the most careful analysis, with a view to determining his contribu-

tion to the century's art, and with the further view to giving him just rank with his fellow-workers.

The magnificent form in which the volume is presented necessarily makes it costly, and it is to be hoped that, in view of the unusual value attaching to Mr. MacColl's study, the publishers may see it to their interest to issue the work in cheaper form, so as to bring it within the reach of students, since, to those who wish to understand the evolution and development of the century's art the book is invaluable. ✱ The midwinter special number of *The Studio*, "Corot and Millet," published by John Lane, is one of the most exhaustive presentations of these two French masters yet given to the public. The work comes in almost faultless dress, with a wealth of illustrations in photogravure, color-work, and half-tones. Upward of fifty reproductions are given of oil-paintings, charcoal drawings, and etchings by Corot, and almost seventy-five of crayon studies, oils, pen-drawings, etchings, water-colors, etc., by Millet. Such a marshaling of illustrative features is altogether unusual, and the selection of the works for reproduction and the excellence of the plates reflect the highest credit on the editor, Charles Holme.

Textually the work is scarcely less important. The critical essay on Corot is written by Gustave Geffroy, and that on Millet by Arsène Alexandre, art writers who have made a special study of their subjects, and who are thus competent to speak with authority. Frederick Keppel has likewise contributed a few pages of notes on Millet's etchings.

Corot and Millet are two of the greatest masters of painting France has produced, and the volume here noticed is especially welcome to the student of art, not so much on account of the monographs—there is no paucity of literature on the subjects—as on account of the great number and variety of the illustrations and the superb form in which they are offered.



## BOOKS RECEIVED

"Nineteenth Century Art," by D. S. MacColl. The Macmillan Co. \$16 net.

"Poems You Ought to Know," selected by Elia W. Peattie, and illustrated by Ellsworth Young. Jamieson-Higgins Co. \$1.50.

"Letters and Lettering," by Frank Chouteau Brown. Bates & Guild Co. \$2.

"Photograms of the Year 1902," compiled. Tennant & Ward. \$1.25.

"Corot and Millet," by Gustave Geffroy and Arsène Alexandre. John Lane. \$2 net.

"Burne-Jones," by Malcolm Bell. The Macmillan Co. \$1 net.

"Correggio," by Leader Scott. The Macmillan Co. \$1 net.